

About Fukuoka Asian Culture Prize 2007

1. Selection Process

The winners of Fukuoka Asian Culture Prize is chosen through a strict selection process involving 4,000 nominators from all over the world.

For the 18th Prize, the final short-list was selected from 207 individuals/groups from 27 countries/regions by the Academic Prize Selection Committee and the Arts and Culture Prize Selection Committee, and then the Fukuoka Asian Culture Prize Jury named four winners. After the Fukuoka Asian Culture Prize Committee approved the Jury's choice, the winners were officially decided on June 29, 2007.

2. Award Ceremony and other Events

Several cultural events were held for citizens, as well as the Award Ceremony. More than 4,000 people took to opportunity to appreciate Asian cultural spirit, and enjoyed meeting the winners.

The Award Ceremony was held with Their Imperial Highnesses



Prince and Princess Akishino in attendance. The Prince praised the winners: "The purpose of the Prize is to contribute to the preservation and creation of Asian cultures. This idea is of great significance and is a precious gem for Asia to be cherished. I would like to offer my sincerest congratulations to the four laureates, who have not merely made contributions to the cultures of Asia, but have gone so far as to promote advancement of human society as a whole and have disseminated the message."

9/12 [Welcome Reception]



The Laureates arrive and receive a warm welcome

9/13 [Award Ceremony] Number of Participants: 1,100



Agnes Chang keeps the mood relaxed at the Ceremony



Children from Fukuoka International School give flowers

9/13 [Banquet]



Asia is One!

9/14 [School Visit]



Khop khun krap, Prof. Srisakral (at Kasumigaoka High School)

9/14 [School Visit]



Children move their bodies to the rhythm

9/15 [Public Forum]



Even after the lecture's over, the audience won't move

9/16 [Public Forum]



Ju Ming: the artist and his art

3. Public Relations

Press conference

- The winners of the 18th Prize were announced in Fukuoka (June 29).
- Press conferences were held with the four winners in Seoul (July 23), Bangkok (July 24), New Delhi (July 27) and Taipei (Aug. 1).
- Media coverage: 57 outlets (newspapers/magazines; radio; TV) in Japan; 45 abroad.

Others

- An extensive publicity campaign was conducted, by internet, radio, fliers, displays in downtown area, and other media channel.
- Posters/leaflets were distributed through related institutions, universities, Asian restaurants, etc.

ASIANMONTH
Autumn 2008:
Asia enchants Fukuoka again!

- Fukuoka Asian Culture Prize 2008 - Award Ceremony (Sept. 10)
- Focus on Asia 2008 - Fukuoka International Film Festival (Sept. 12-21)
- Asian Pacific Festival 2008 (Oct. 9-13)

Organized by:

Fukuoka City, Yokatopia Foundation

Supported by:

Fukuoka Asian Art Museum,
20 local universities,
Nishi-Nippon Foundation,
Fukuoka Asian Urban Research Center

Fukuoka Asian Culture Prize – Report 2007

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Fukuoka Asian Culture Prize

Fukuoka Asian Culture Prize 2007

Report 2007



Asia is home to a diversity of ethnic groups, languages, and cultures, which live together and mingle in harmony. Above all, the diverse cultures have served not only as guardians of a priceless legacy of our long history and tradition, but also as sources of our inspiration.

However, in the current era of globalization, there is a sense of crisis for which Asian cultures may lose their inherent parts due to the encroaching standardization of culture. It is high time to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan's cultural gateway, Fukuoka City has played a significant role in promoting exchanges with other regions of Asia since its early times. Upon this background, and for the purpose of promoting and understanding the distinctive cultures of Asia leading to peace, the Fukuoka Asian Culture Prize was established in 1990 through the collaboration between academia, businesses, and the city authorities. Since its inauguration, there have been 73 prize recipients from almost every region of Asia as shown in the map.

Future-oriented cross-cultural activities should not be limited to the preservation of the indigenous cultures with long history and tradition. It should also be broadened to observe, respect, learn, and incubate new cultures emerging from changes. This is the aspiration of Fukuoka City and its citizens, striving to become a great center of cultural exchange in Asia.

The Fukuoka Asian Culture Prize will continue to be an instrument to embody respect to those who have contributed greatly to academics, arts, and culture in Asia. In collaboration with its citizens, Fukuoka City, as a city in Asia, look forward to widely conveying the values of distinctive and diverse Asian cultures.

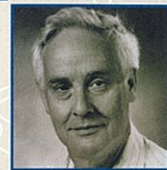
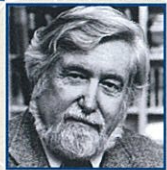
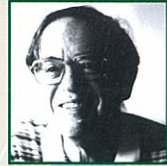
Laureates of the Fukuoka Asian Culture Prize (1990-2007)



Green is the earth that nurtures all forms of life; red, the powerful and amorphous passion that lies within us. Between them, swirls as it has always done since the most ancient times, a spiritual energy. The hidden, but irrepressible energy of humanity also circulates in harmony with the other elements, finally forming a ring. This symbol expresses the diverse but distinctive culture of Asia.

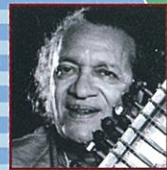
Outside of Asia

- 1 Joseph NEEDHAM ●
- 2 Donald KEENE
- 3 Clifford GEERTZ
- 5 WANG Gungwu
- 6 Nam June PAIK ●
- 9 Stanley J. TAMBIAH
- 11 Benedict ANDERSON
- 13 Anthony REID

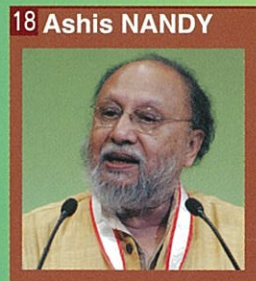


17 Uxi MUFTI

2 Ravi SHANKAR



- 5 Padma SUBRAHMANYAM
- 8 Romila THAPAR
- 15 Amjad Ali KHAN



18 Ashis NANDY

12 Muhammad YUNUS



- 13 Kingsley M. DE SILVA
- 15 Roland SILVA

※Numbers refer to the ceremony when the prize was awarded.

- 1 Special Commemorative Prize
 - 2 Grand Prize
 - 3 Academic Prize
 - 4 Arts & Culture Prize
- Laureates marked ● are deceased.

Grand Prize Prize money: 5,000,000 yen

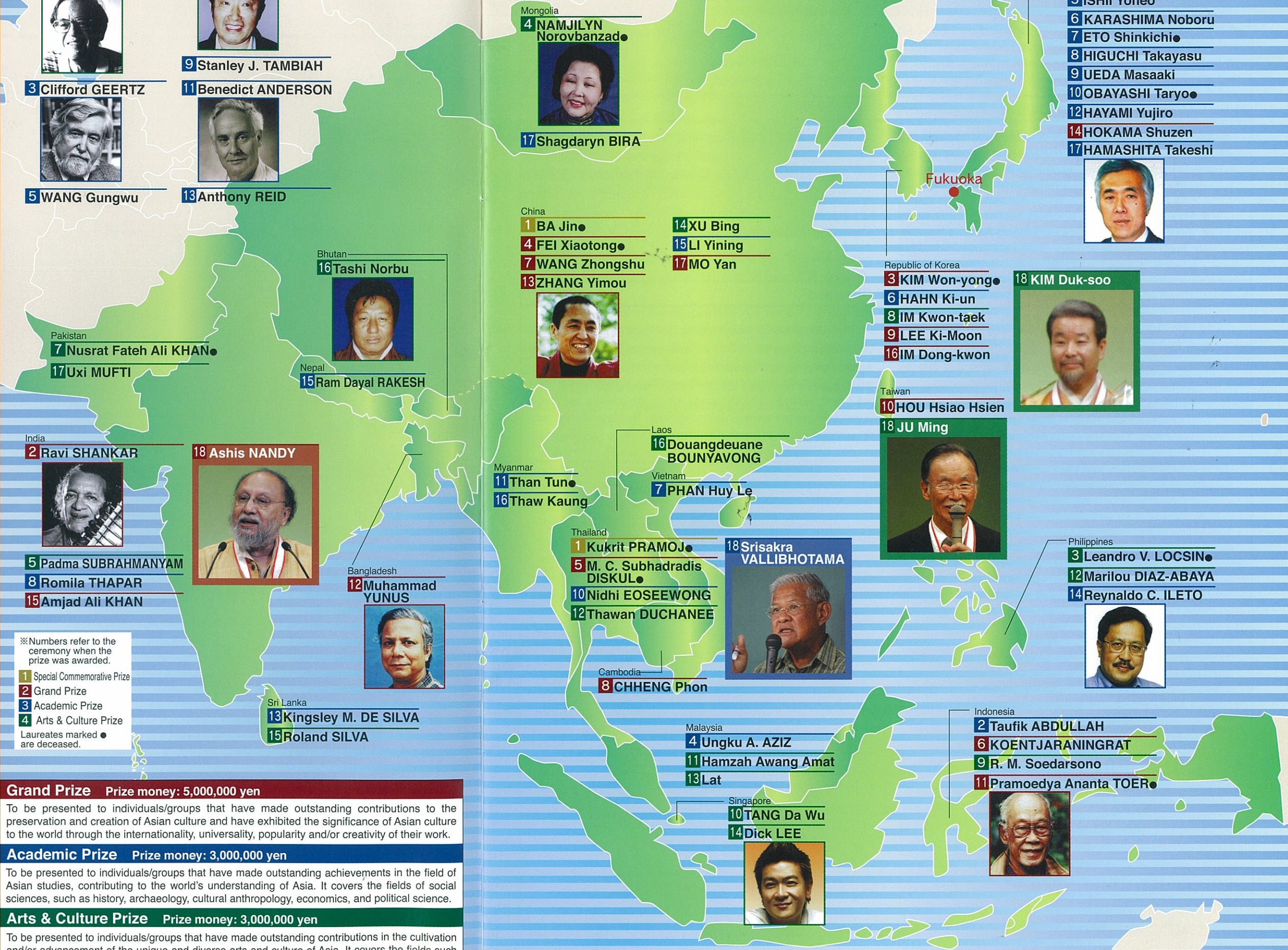
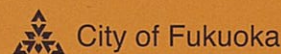
To be presented to individuals/groups that have made outstanding contributions to the preservation and creation of Asian culture and have exhibited the significance of Asian culture to the world through the internationality, universality, popularity and/or creativity of their work.

Academic Prize Prize money: 3,000,000 yen

To be presented to individuals/groups that have made outstanding achievements in the field of Asian studies, contributing to the world's understanding of Asia. It covers the fields of social sciences, such as history, archaeology, cultural anthropology, economics, and political science.

Arts & Culture Prize Prize money: 3,000,000 yen

To be presented to individuals/groups that have made outstanding contributions in the cultivation and/or advancement of the unique and diverse arts and culture of Asia. It covers the fields such as fine arts, literature, music, drama, dance, film, architecture, traditional and ethnic culture.



Ashis NANDY

Social and Cultural Critic

1937 Born in Bhagalpur, Bihar, India
1965- Fellow, Centre for the Study of Developing Societies, Delhi (1992-97, Director)
1988 Woodrow Wilson Fellow, Smithsonian Institute, Washington, D.C.
2006- National Fellow, Indian Council of Social Science Research



India's Dream – Reviving Cultural Exchange within Asia

I am humbled by this honour shown to me by the people of Fukuoka. I do not consider it a reward for my modest personal achievements but as a gesture that cuts across borders of cultures and states in Asia.

It was the dream of freedom fighters in India to reinstate direct cultural exchanges among Asian societies. They felt that colonialism had disrupted and damaged

ancient intellectual and cultural links and Asian cultural interactions were being mediated by the West, mainly the western university system and western scholarship. I look at this award as an effort to restore direct links among Asian societies and cultures, using categories and standards of evaluation that are their own.

Creative Local Energy Drives Global Democracy Forward

Also, the culture of democracy demands that those at the bottom and at the peripheries of the global system be given not merely the right to vote and dissent, but also to defy the textbooks of political theory and participate in re-envisioning global public life and human future drawing

upon their cultural resources. I look at Fukuoka Asian Culture Prize as an effort to acknowledge and celebrate Asian cultures and deepen global democracy by releasing new creative energies locally. I thank you once again.

(From his acceptance speech on Sept. 13, 2007)

Award Citation

Professor Ashis Nandy is one of the leading social and cultural critics not only in India but also the whole of Asia. His field covers a vast area of thinking such as individual dignity, public conscience, political psychology, and views on nationalism and culture. He has not limited his intellectual activity to produce penetrating and extensive academic work. He has been a socially committed intellectual who has actively participated in grassroots actions, and therefore is called the "Conscience of India".

Professor Nandy was born in Bhagalpur, Bihar in 1937. When he was 10, British India was partitioned into two separate nations of India and Pakistan. He witnessed the succession of conflicts and atrocities that followed. This experience became the foundation on which his identity was formed. At university, he read sociology, but after joining the Centre for the Study of Developing Societies, Delhi, his interest tended increasingly towards clinical psychology. While working there, he developed his own unique methodology by integrating clinical psychology and sociology.

Describing Professor Nandy as an academic in a specific field is somehow not appropriate. He has two foundations for his intellectual thinking. Firstly, in order to understand the essence of problems, he positions himself at the point of contact between the problems as they affect individuals and as they affect politics, societies and culture in the real world. Secondly, he actively follows a philosophy of non-violence. His ideal is the revival of Gandhi's philosophy, and is driven by the cruel reality he saw once with his own eyes.

Through his prolific writing and other activities supported by his belief in non-violence, Professor Nandy has offered penetrating analysis from different angles of a wide range of problems such as political disputes and racial conflicts, and has made suggestions about how human beings can exist together, and together globally, irrespective of national boundaries. For his persistent effort to send messages around the world and to ask questions, Professor Nandy truly deserves **the Grand Prize of the Fukuoka Asian Culture Prize.**

This is an extract of the original version.

Public Forum

Thoughts from India

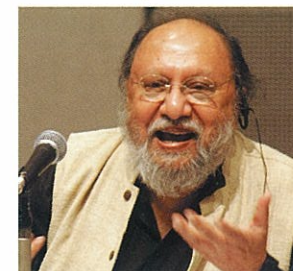
9/15 ACROS Fukuoka

Prof. Nandy gave a lecture entitled, "A Message to Japan, to the World, and to the Future", followed by a panel discussion with Yoshiko Haga, from an NGO working on international cooperation in India. A packed 300-seater hall was full of eager questions.

Prof. Ashis Nandy:

Cultural diversity has a negative side. Even so, it should be protected.

Although colonies are no more, colonialism has not died yet. It exists as the idea that the present for developing countries is the same as the past of developed countries, and that the future for developing societies is the same as the present of developed countries. This could hijack our future by taking away the developing countries' own visions of a desirable future.



As seen typically in the disappearance of minority languages, we are rapidly losing our diverse traditions and cultures while following globalization, which does not care about the 'past'. We no longer have the sense of loss, either.

To acknowledge cultural diversity means to accept alien cultures, understand these and utilize them as your own. This is not always fun. Although cross-cultural communication is sometimes uneasy and uncomfortable, only through such interactions can we share our expressions and sensitivities, in a cultural context which will eventually lead us to solve problems in a way impossible within a framework of one ideology. As modern Japanese novels and films show, great culture has been created in conflicts.

One aspect of culture can be oppressive and violent. Sometimes violence and ideology are well disguised. To be able to keep a critical eye on them is also a power of culture. Culture, and cultural diversity, allows us to be skeptical of the transient, and helps us have a long-term vision.

Prof. Toshiaki Ohji: (Ritsumeikan Univ.)

Japan should learn from India about accepting different cultures.

Local governments in Japan are also currently facing the challenge of symbiotic existence of diverse cultures or respect for cultural minorities. As Prof. Nandy said, 'these are sometimes uncomfortable', but India has had many

successful experiences. Whereas in Japan, we have tended to incorporate others in our own evaluation system. Therefore we should learn from India how to create a new framework through mutual exchanges.

Yoshiko Haga: (Representative, CESA)

Our NGO's mission is to eradicate sexual abuse of children, and we support the education of children from Mumbai's sex district. We have met people who are proud of their traditional culture, which made us think that physical wealth and spiritual wealth were different. In the globalization era, cultural exchange based on individual relationships is even more important.

Question:

How is poverty related to economic growth? Will education provide the solution?

Prof. Nandy:

As Ms. Haga has witnessed, poverty cannot be solved by economic growth, even worse, it has produced more poverty. Strong political initiative is more effective than education, but politicians seem to be keener on nuclear armaments.

Prof. Ohji:

Prof. Nandy made a strong objection against India's nuclear armament. An anthropologist, O. Lewis once said that poverty was a form of culture which has both complicated cultural elements and economical conditions. To disentangle this complexity is vital, and 'exchange' will play an important part in doing so.



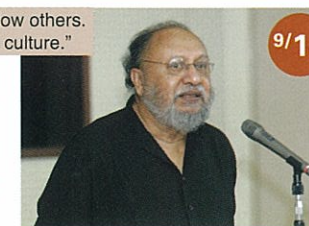
Audience's comment

'Many of India's problems could be also Japan's. So the lecture was illuminating.'

School Visit

"No culture is either above or below others. We must all be proud of our own culture."

Prof. Nandy visited **Shuyukan High School**, famous for its liberal tradition, to meet students. He urged them to take initiatives to create their own culture and also to contribute to the cultural diversity. Students were eager to ask him about poverty, the environment and economic growth in India and China. A very fulfilling hour was spent discussing Asia's future, without any barriers of nationalities or generations.

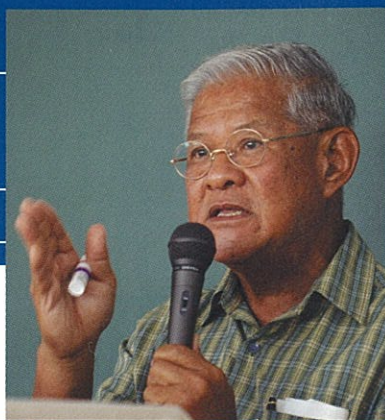


9/14

Srisakra VALLIBHOTAMA

Anthropologist, Archaeologist

1938 Born in Bangkok, Thailand
1974- Chief Editor of Muang Boran Journal, a quarterly academic publication
1977 Head, Dept. of Anthropology, Faculty of Archaeology, Silpakorn University
2001- Member, Executive Board of Princess Maha Chakri Sirindhorn Anthropology Centre



The Younger Generation are Victims of the Last 40 Years of Westernization in Thailand

The main concern of my study and work is nature and culture. It is a result of my personal experience and academic training that make me aware that younger generations are prey to industrialization and materialism during the course of westernization and national economic

development in the last four decades. They never know themselves, their neighbors and the globalized world. This is from lack of academic interest in sociology, anthropology and humanity, which are the basis of holistic understanding of man, nature, culture and society.

What is Needed Now is to Create Human Resources to Build Up Local Knowledge

I am now working for the establishment of local museums by the local people all over the country. A local museum is not a place for collecting and displaying ethnographical materials and things, but a place for collecting local knowledge and wisdom to be handed down to younger generations. I have been working on the

concept and methodology of local history to train the local researchers to construct local knowledge, in the hope that it would be basic and necessary for localization which can coexist with globalization.

(From his acceptance speech on Sept. 13, 2007)

Award Citation

Professor Srisakra Vallibhotama is one of the leading anthropologists and archaeologists in Thailand and the whole of Southeast Asia. Through his comprehensive approach combining expertise in anthropology, archaeology, history and folklore, and with a local approach to historiography, he has presented Thai history in an entirely new light.

In his research, he criticized the prevalent academic attitude of uncritical acceptance of Western scholarship, and expressed his doubts about the conventional interpretation of Thai history which mainly followed the national and royal chronicles. Instead of focusing exclusively on the nation-centered history, he used the results of his energetic field surveys and investigations into local history. These led him to a new perspective on Thai history. His research has covered many areas, but particular mention should be made of his archaeological survey of prehistoric Northeast Thailand, and his research into Thai ancient cities and states.

After graduating from Chulalongkorn University, Professor Srisakra studied anthropology at the

University of Western Australia. He engaged in teaching and research at the Department of Anthropology in the Faculty of Archaeology at Silpakorn University, while holding important positions in a number of academic/research institutions. He made many crucial recommendations to the government when he chaired several committees working for cultural property conservation, including one for the Sukhothai Historical Park Development Project, for which he was the Chief Social Scientist. He has been an 'active' scholar, as is shown in his efforts to publicize academic research to a wider public as editor of "Muang Boran Journal", a leading quarterly on Thai archaeology and history.

His research and his other activities, founded upon a unique anthropological point of view which is solidly based on archaeological data, has successfully reconstructed a part of Thai and Southeast Asian histories, focusing on local history and the environment. For his significant achievement, Professor Srisakra fully deserves the **Academic Prize of the Fukuoka Asian Culture Prize**.

This is an extract of the original version.

Public Forum The Foundation and Development of Thai States in Antiquity

9/15 ACROS Fukuoka

At the symposium entitled 'A Glimpse of Life in the Ancient Cities of Thailand', two leading scholars from Japan and Thailand, and some younger researchers in this field revealed a corner of the ancient world to 240 people with the help of many photographs and maps of the ancient ruins.

Prof. Srisakra Vallibhotama:

Many have believed that Dvaravati was the early kingdom of ancient Thailand from 7th to 10th century AD. However, based on my fieldwork findings, I have concluded that there was no centralized 'kingdom', but instead, there were several powerful states at the critical locations for water and land transportation. They were influenced by India and Khmer, and flourished by trading. They did form a loose union through cultural events and royal marriages, but a 'kingdom' did not appear before Ayutthaya in the 15th century AD.

Emeritus Prof. Yoneo Ishii: (Kyoto Univ., FAC Prize laureate '94)

In historical studies of Southeast Asia, the conventional approach has been to divide the region between the 'continent' and the 'islands'. Prof. Srisakra's idea is entirely new in regarding the sea as the key to create power. That is, from seaborne trade emerged ports or port polities, which became political and commercial centers, and then extended inland.

Prof. Toshikatsu Ito: (Aichi Univ.)

On the archaeological sites of ancient Pyu in Myanmar, silver coins of various types have been found. Some were found in almost all the places such as Champa, Dvaravati and Pyu. Others were limited to only two sites. Some cities had almost all types of coins. All this shows that various trade routes existed, and the silver coins were used for purchases.

Prof. Eiji Nitta: (Kagoshima Univ.)

Now we understand that the Dvaravati era was important time in Thai history. How aware of it are Thai people today?

Prof. Srisakra:

Most Thai people don't know about Dvaravati. Even in school textbooks, Sukhothai dynasty in 13th century seems to be the beginning of the Thai history. This is incorrect because it suggests that Thailand is a country of one race and one nation. Various city states had existed before, and I would like to emphasize that these states were connected by a wide network from coasts to inland, and from present Vietnam to Myanmar. I would like to reconstruct Thai history on this basis.



With many materials, the world of ancient Thailand was vividly presented

School Visit

Prof. Srisakra's lecture at **Kasumigaoka High School** was about 'Civilization in Northeast Thailand', which sounded rather difficult. But the students majoring in English determined to hear the entire lecture in English. They were fascinated by his grand story of human activities in Asia over a millennium, such as old tales connecting the past and the present, the cultural significance of salt and metal, the spread of Buddhism and Angkor Wat.

Students also gave an English presentation on their school and Japanese culture. Prof. Srisakra who is a Japanese maple lover, asked some questions, and they shared a warm time. Prof. Srisakra, khop khun krap!



Students taking notes earnestly. Later they wrote comments in English, too



The English majors who gave a presentation all in English



Smiling Prof. Srisakra during students' presentation, with his daughter, Arpapirat on the right

JU Ming

Sculptor

- 1938 Born in Tunghsiao of Miaoli, Taiwan
- 1953-55 First apprenticeship with woodcarving master Lee Chin-chuan, sculptor of Matsu Temple
- 1968-76 Second apprenticeship in modern sculpture with sculptor Yuyu Yang. Received the name of Ju Ming
- 1976 First Solo Exhibition at National Museum of History, Taipei; National Arts Award
- 1999 Grand opening of Juming Museum in Chinshan, Taipei



To Start, We Must Forget What Teachers Have Taught Us

To 'learn' is only to receive someone else's technique, and is merely a process. Art requires the opposite attitude, of 'self-training'. These two are different. Just like Buddhist training in all the spheres of everyday life, one cannot achieve this by knowledge. First of all, we should try to forget what the teachers have taught us. You can express your true self only when you have cleared yourself of others.

For example, I do my carving quickly. At maximum speed, I make sculptures one after another. When I reach

the point where my thinking can no longer keep up with my fast-moving hands, I attain a state of perfect selflessness. Then suddenly my thought is transported into a shape of perfect beauty. Simpler-looking art is, in fact, often more advanced than elaborate workmanship. With razor-sharp cutting, a truly aesthetic shape is born. I always say, 'art is self-training.' This is the same as Li Po's saying 'The best poem can be created in drunken abandon.'

(From his lecture on Sept. 16, 2007)

Award Citation

Mr. Ju Ming is one of the leading sculptors in Asia. With his unique method of expressing Eastern spirituality, he has been a world-famous producer of dynamic art which is highly regarded not only by the specialists but also by the general public.

He started his artistic career as an apprentice in traditional carving for Buddhist temples and other religious purposes. He made a sensational debut in 1976 when he had his first solo exhibition at the National Museum of History in Taipei. The display included works such as "In One Heart" and "The Little Matsu", wood carvings whose basis in local folk culture helped give them enormous artistic vitality and vigor. He was enthusiastically embraced by the Taiwanese artistic world where the issue of cultural identity had become the topic of passionate debate. The "Taichi Series" firmly established his status, and won much acclaim both in Asia and the West as well as in Taiwan. Ever since, his momentum has never slackened. He produced the "Living World Series" which brilliantly expressed harmony between human beings, both as individuals and in groups. His ingenious way of using

new materials like stainless steel, rubber and sponge is also remarkable.

Starting in Japan in 1977, he has held numerous solo exhibitions in a number of places in Asia and the West. Some of the most successful ones were set in the public spaces such as Place Vendôme in central Paris (1997). These innovative projects brought him further fame and provided the foundations for the opening of the "Juming Museum", an open-air sculpture museum housing a collection of his works, in a vast green area of Chinshan, Taipei.

Mr. Ju Ming is undoubtedly one of the great masters of modern Asian art because of his deep understanding of Eastern spirituality which forms the core of his artistic expression, and because of his ceaseless creative energy and his dynamic expression, which has roots in both traditional and modern sculpture. The praise which his talents and achievements have earned him both in Asia and throughout the world makes him a worthy winner of **the Arts and Culture Prize of the Fukuoka Asian Culture Prize.**

This is an extract of the original version.

Public Forum

Artist's Talk

9/16 Fukuoka Asian Art Museum

At 'Ju Ming Special Exhibition' in Fukuoka Asian Art Museum, in front of his own works, transported specially from Taiwan, Ju Ming talked about his artistic spirit. He also showed several dozen slides of his work which he could not bring. 120 people, some of whom could not get seats, asked many questions about his ageless and vigorous creativity.

Question:

You said that inspiration, discovery and sensitivity are vital for the creative production of art. Are these attainable by self-training?

Ju Ming:

'Inspiration' might be important for the beginners, but is not necessary to those who have reached the top. Numerous things are required to complete art works, and 'inspiration' alone is not enough. I always have too many ideas to shape them into art.

Question:

Could you tell us how to maintain your passion for work in your daily life? Do you have a credo?

Ju Ming:

I am busy everyday. Sadly I'm too busy to make my own cup of tea. In fact my entire time is devoted to work except for the time of sleeping and eating. I think I was born to work.

Question:

What is your next theme?

Ju Ming:

After 'Armed Forces Series' and 'Police Series', I am now working on 'Scientists Series'. Can you visualize the faces of the brilliant scientists who created the four greatest Chinese



Ju Ming talked about his art



Exhibition in Place Vendôme, Paris, 1997 (Taichi Series)

inventions, like gunpowder and the compass? Probably not. So I thought I should do something to help children learn about these achievements more intimately. There is no end to what I want to make. I must include the brave people who worked heroically at the time of SARS in 'Heroes Series'. Again there is no end. I have a long waiting list of ideas to work on.

School Visit

Ju Ming's special program was held at **Maidashi Elementary School** with a concept of "Art with Everyday Materials." children worked on their original face craft with various common materials such as sponges, plastic bottles, and pieces of wood. They were told to use whatever they wanted and there was no right way to create art. It was quite different from their regular art classes where the teacher gives specific instructions. Although the children looked a little unsure of themselves at the start, they gradually let their creativity flow. Ju Ming watched contentedly as each craft gradually took on different faces through the children's touch.



9/14

KIM Duk-soo

Traditional Performing Artist

1952 Born in Daejeon, Chungcheongnam-do, Republic of Korea
1957 Became a member of Namsadang, a touring artistic company
1978 Established Samulnori, and since then gave numerous performances both at home and abroad
1998- Professor, Dept. of Traditional Folk Theatrics, School of Traditional Arts, Korean National University of Arts



Analogue Won the Prize in the Digital Era

As a Changgu artist, I'd just like to say that in any country and for any race in the world, percussion is a universal and especially human musical form, and gives us a natural energy.

In this 'Global Village', no one knows when, but 'digital

culture' has separated people and nature. It is terrible! We cannot live only with digital things. Digital cannot exist without something natural, human and 'analogue'. This must be the reason why I have had the honor of receiving this prize.

All Traditional Culture Has 'Shinmyung'

The excitement you feel when playing music, the irrepressible power or energy that penetrates your soul is called 'Shinmyung' in Korean. This must be universal in any culture, an innate energy which should be preserved timelessly.

I performed in Fukuoka last January. But 43 years ago, my very first performance in Japan was also in Fukuoka. I am still highly regarded by the city I visited in Japan. People who, just like me, have devoted themselves to their work will also be given courage and hope. I believe that the spirit of Fukuoka Asian Culture Prize is to encourage people to share their lives and culture with

each other.

(From his speech at reception on Sept. 12, 2007)



Special performance at the award ceremony (Sept. 13, 2007)

Award Citation

Mr. Kim Duk-soo is one of the leading traditional performing artists in Korea. He is not only an acknowledged master of traditional Korean music, but also a prolific creator of modern music. The "Samulnori", a traditional percussion quartet which he formed, has brought him much fame both at home and abroad.

Mr. Kim's artistic career began when his father took him to Namsadang (a touring artistic company) at the age of five. He was quick to reveal his outstanding talent, and gained the reputation of a 'Changgu (double headed drum) child prodigy'. At the Seoul Traditional Art School, he learned the technique and theories of traditional Korean music, and after performing on various international stages such as the Mexico Olympics and the Osaka Exposition, he came to recognize the value of traditional Korean rhythm.

In 1978, Mr. Kim formed the "Samulnori", which has been very active in a variety of ways. In more than

5,500 performances in over 50 countries including Japan, it has kept on reinterpreting traditional Korean music in a modern way, and has continued to produce cutting-edge contemporary music.

In 1993, Mr. Kim founded an NPO, "Samulnori Hanullim". He has devoted enormous effort to train the younger generation, and to modernize the traditional arts through collaboration with jazz, orchestra, dance, theater and fine art. He received a number of prizes including the Order of Culture Merit (Silver Crown Medal) and the KBS (Korean Broadcasting System) Best Traditional Musician Award. He was also chosen as one of the "50 Most Distinguished Koreans in the 50 Years since National Liberation" by the Chosun Daily newspaper.

As a leading figure in Korean traditional arts, who has gained a worldwide reputation, Mr. Kim Duk-soo is indeed a worthy recipient of **the Arts and Culture Prize of the Fukuoka Asian Culture Prize.**

This is an extract of the original version.

Public Forum

Traditional Korean Music in Progress

9/16 IMS Hall

320 people, many of whom came from outside Fukuoka, enjoyed Mr. Kim's forum, where the "World of Bursting Sounds and Rhythms" of Samulnori was introduced.

Performers:

Kim Duk-soo Samulnori
(Kim Duk-soo, Lee Dong-joo,
Kim Min-sang, Kim Gi-chang,
Ju Yung-ho),
Kim Ri-hae

Commentator:

Tomoaki Fujii, Director,
International Institute for Culture

Program:

Mungut
Changgu Solo
Seoljanggu Garak
Nongak Garak
Sanjo
Pangut

Changgu Solo 장구 솔로

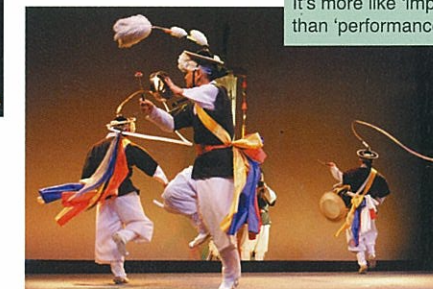


Shinmyung: from a rhythm beyond technique

Pangut 판굿



Dance, beat, spin and jump. It's more like 'improvisation' than 'performance'



Sanjo 산조



Mrs. Kim Ri-hae is a well-known dancer



Mr. Fujii (right) describes Samulnori as a renaissance of folk art

Back in Fukuoka in December

On December 26, Kim Duk-soo came back to Fukuoka to hold a Changgu workshop. When he visited City Hall, he expressed his hope that Fukuoka would become a cultural center, where everyone can come and enjoy Asian culture.



(From left) Deputy Mayor of Fukuoka City, Kim Duk-soo, and a representative from a Fukuoka Samulnori club

School Visit

Bouncing rhythm; sensation all over!

9/14

'Yeoreobun Anyeong Hashimnika! (Hello, everyone!)' A drumbeat filled the school gym where all the children of **Shikata Elementary School** were waiting. The curtain went up and Samulnori appeared, led by Kim Duk-soo. The large gym was shaken and rocked by the fast and intense rhythm. So were the children, at their first encounter with Korean traditional music.

There are four main musical instruments used, and each represents a sound from nature. 'What does this sound like?' 'Thunder!' What fun to learn Korean music through games!

Six groups of children according to their years learned different rhythms, and then played these all together, trying not to get confused by the other groups' rhythms. Time flew during the 1-hour workshop, as extremely excited children jumped up and down and expressed the rhythms they felt. Samulnori performers became their heroes. Mr. Kim is not only a master of Samulnori, but also an excellent teacher.

Here comes Mr. Kim Duk-soo!



The children's serious faces show their instinct for 'genuine arts'

Fukuoka Asian Culture Prize Laureates

Roll of Honor


Fukuoka Asian Culture Prizes have been awarded to 73 people from diverse backgrounds who have rendered distinguished services to the continuation and creation of Asia's distinctive and diverse cultures. Their achievements shine in Asian cultural history. By following these laureates one by one, we achieve no less than a vision of Asian culture, a culture which has been conserved throughout turbulent times, which has been transformed, and which has produced new fruits. Below are the previous laureates.

1990 (First)



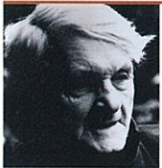
Special Commemorative Prize China

BA Jin ●
World-famous contemporary Chinese novelist, whose many works, including 'The Family' and 'Cold Nights', express his profound love of mankind




Special Commemorative Prize Japan

KUROSAWA Akira ●
Creator of 'Rashomon' whose many masterpieces captivated the world, winning an international reputation for Japanese cinema



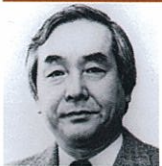
Special Commemorative Prize U.K.

Joseph NEEDHAM ●
International authority on history of Chinese science, who entirely changed intellectual perceptions of non-European civilization



Special Commemorative Prize Thailand

Kukrit PRAMOJ ●
Prominent literary politician from Thailand who once served as Prime Minister, and wrote many great novels including 'Four Dynasties'



Special Commemorative Prize Japan

YANO Toru ●
Pioneer of Southeast Asian regional studies in Japan, who made a notable contribution to international academic exchange




1991 (Second)




Grand Prize India

Ravi SHANKAR
Virtuoso sitar performer, whose sensitive and expressive style influenced even the Beatles




Academic Prize Indonesia

Taufik ABDULLAH
Innovative historian and sociologist who has specialized in Islamic studies and Southeast Asian regional history



Academic Prize Japan

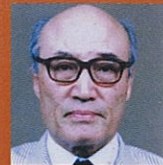
NAKANE Chie
Social anthropologist, whose extensive research in different areas in Asia led her to formulate groundbreaking theories on social structures



Arts & Culture Prize U.S.A.

Donald KEENE
Pioneer in the study of Japanese literature, who remains an international authority in this field

1992 (Third)




Grand Prize Republic of Korea

KIM Won-yong ●
Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context




Academic Prize U.S.A.

Clifford GEERTZ ●
Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding



Academic Prize Japan

TAKEUCHI Minoru
Leading Japanese scholar of Chinese studies, who established vision of modern China encompassing social science, literature, ideology and history



Arts & Culture Prize Philippines

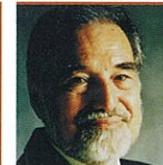
Leandro V. LOCSIN ●
Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture

1993 (Fourth)




Grand Prize China

FEI Xiaotong ●
Sociologist and anthropologist who analyzed various aspects of Chinese society from traditional Chinese cultural perspectives



Academic Prize Malaysia

Ungku A. AZIZ
Economist who has achieved outstanding results in both the study of economic and its practical application



Academic Prize Japan

KAWAKITA Jiro
Leading ethnogeographer, whose innovative 'KJ Method' is based on his analysis of people and ecology in Nepal and the Himalayas



Arts & Culture Prize Mongolia

NAMJILYN Norovbanzad ●
Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs, 'Urtyu duu'

1994 (Fifth)




Grand Prize Thailand

M. C. Subhadradis DISKUL ●
Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture




Academic Prize Australia

WANG Gungwu
Leading historian in Asian studies, most famous for his exceptional work on Chinese identity



Academic Prize Japan

ISHII Yoneo
Leading scholar in Southeast Asian studies, especially Thailand, who has worked on history, religion and sociology



Arts & Culture Prize India


Padma SUBRAHMANYAM
Leading performer of Indian classical dance, Bharata Natyam, prominent also in education

1995 (Sixth)




Grand Prize Indonesia

KOENTJARANINGRAT ●
Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia



Academic Prize Republic of Korea

HAHN Ki-un
Scholar in the history and philosophy of education, who established a theoretical basis for educational studies



Academic Prize Japan

KARASHIMA Noboru
International authority in Asian historical studies, who has specialized in the history and epigraphy of mediaeval South India



Arts & Culture Prize U.S.A.


Nam June PAIK ●
Leading video artist, who has pioneered a new artistic genre which famously fuses technology and art

1996 (Seventh)




Grand Prize China

WANG Zhongshu
Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations




Academic Prize Vietnam

PHAN Huy Le
Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam



Academic Prize Japan

ETO Shinkichi ●
Scholar in the history of Chinese politics and diplomacy, and in international relations, who also served as a foreign policy advisor



Arts & Culture Prize Pakistan

Nusrat Fateh Ali KHAN ●
Distinguished Quwwali (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed

1997 (Eighth)

Grand Prize Cambodia
CHHENG Phon
 Dramatist who established a framework for preserving traditional culture in Cambodia after the devastating civil war

Academic Prize India
Romila THAPAR
 Historian whose empirical approach has established post-independence Indian historical studies within broader human history

Academic Prize Japan
HIGUCHI Takayasu
 Archaeologist whose emphasis on fieldwork has transformed studies of the Silk Road, China and the history of Sino-Japanese relations

Arts & Culture Prize Republic of Korea
IM Kwon-taek
 Cinematographer who has brilliantly presented the hardships Korea has endured during its modern history

1998 (Ninth)

Grand Prize Republic of Korea
LEE Ki-Moon
 International authority of Korean linguistics, who has introduced a new comparative approach to Japanese and other Altaic languages

Academic Prize U.S.A.
Stanley J. TAMBIAH
 Anthropologist who has developed an original interpretation on the basis of his studies of Thailand and Sri Lanka

Academic Prize Japan
UEDA Masaaki
 Historian who has worked on state-formation in ancient Japan, examining this from an Eastern Asian perspective

Arts & Culture Prize Indonesia
R. M. Soedarsono
 Leading Indonesian dancer who has worked extensively as an academic in the arts, history and literature, and also as creator of dance/dramas

1999 (Tenth)

Grand Prize Taiwan
HOU Hsiao Hsien
 World-renowned film director who created several masterpieces combining rigorous objectivity and sympathy with nature and humanity

Academic Prize Japan
OBAYASHI Taryo
 Eminent ethnologist who has used comparison with other Asian countries as the basis for understanding of Japanese cultural formation

Academic Prize Thailand
Nidhi EOSEEWONG
 Historian and writer noted for his fresh and innovative views, who has rewritten much of conventional Thai history

Arts & Culture Prize Singapore
TANG Da Wu
 Modern artist whose originality of expression has become a driving force in the development of creativity in Southeast Asian modern arts

2000 (11th)

Grand Prize Indonesia
Pramoedya Ananta TOER
 Novelist who has consistently tackled questions of nationality and humanity throughout his work, which include 'This Earth of Mankind'

Academic Prize Myanmar
Than Tun
 Historian who presented an entirely new interpretation of the history of Myanmar (Burma) through an empirical historical methodology

Academic Prize Ireland
Benedict ANDERSON
 Irish political scientist who has promoted comparative historical studies on a global level, and established a new approach to nationalism

Arts & Culture Prize Malaysia
Hamzah Awang Amat
 Dalang (master) of wayan kulit (shadow play), the leading modern representative of traditional Malaysian art

2001 (12th)

Grand Prize Bangladesh
Muhammad YUNUS
 Bangladeshi economist who founded the Grameen Bank to tackle poverty eradication by micro-credit, and won the Nobel Peace Prize in 2006

Academic Prize Japan
HAYAMI Yujiro
 Economist who established 'Hayami Development Economics', which incorporates community perspectives with those of the market and the state

Arts & Culture Prize Thailand
Thawan DUCHANEE
 Painter who has shocked the world by his uniquely expressive work, showing the madness that lies beneath the surface of modern humanity

Arts & Culture Prize Philippines
Marilou DIAZ-ABAYA
 Leading film director in the Philippines, who has conveyed the Asian spirit through her work showing the joys and sorrows of ordinary people

2002 (13th)

Grand Prize China
ZHANG Yimou
 Film director who has consistently presented the hardships of modern Chinese life from viewpoint of farmers and ordinary people

Academic Prize Sri Lanka
Kingsley M. DE SILVA
 Historian who has made an outstanding contribution to historical studies of colonial Sri Lanka through a rigorously empirical approach

Academic Prize Australia
Anthony REID
 Eminent historian who has added a new dimension to Southeast Asian historiography by examining the daily lives of the region's inhabitants

Arts & Culture Prize Malaysia
Lat
 Cartoonist who has exposed contradictions in Malaysian society by his penetrating satires of everyday life

2003 (14th)

Grand Prize Japan
HOKAMA Shuzen
 Creator of Okinawan studies, who has remained at the forefront of research into the languages, literature and culture of Okinawa

Academic Prize Philippines
Reynaldo C. ILETO
 Leading historian who has specialized in the Philippine revolution, the first anti-colonial and pro-independence struggle in Southeast Asia

Arts & Culture Prize China
XU Bing
 Artist whose creative experiments in fusing East and West through 'fake Chinese characters' have raised the status of Asian contemporary arts

Arts & Culture Prize Singapore
Dick LEE
 Asian pop artist who created an original style of music by exploring his own identity as a native of multi-cultural Singapore

2004 (15th)

Grand Prize India
Amjad Ali KHAN
 Maestro of sarod (classical Indian stringed music instrument) who has disseminated Asian music with his credo, 'Music transcends everything'

Academic Prize China
LI Yining
 Economist who was one of the first to claim the need for economic reform in China and who explained the path to achieving this goal

Academic Prize Nepal
Ram Dayal RAKESH
 Foremost scholar of Nepalese folk culture studies, who has also been involved in activities to ameliorate women's status in Nepal

Arts & Culture Prize Sri Lanka
Roland SILVA
 Conservation expert for Sri Lankan historical monuments and sites, who has served as President of ICOMOS

2005 (16th)

Grand Prize Republic of Korea
IM Dong-kwon
 Pioneer in Korean folklore studies and authority on East Asian folklore, who has fostered Sino-Japanese-Korean academic exchanges

Academic Prize Myanmar
Thaw Kaung
 Eminent librarian and conservationist of ancient documents, who has achieved great results in preserving and utilizing palm-leaf manuscripts

Arts & Culture Prize Laos
Douangdeuane BOUNYAVONG
 Textile researcher whose studies of traditional Lao textiles and awareness-raising activities have helped to preserve traditional culture

Arts & Culture Prize Bhutan
Tashi Norbu
 Pioneer of playing Bhutanese music, who has been involved in the preservation and transmission of traditional culture

2006 (17th)

Grand Prize China
MO Yan
 Leading Chinese novelist, who has captured the reality of cities and villages in China by his own distinctive blend of realism and fantasy

Academic Prize Mongolia
Shagdaryn BIRA
 Leading historian of Mongolian studies whose outstanding studies of Mongol history, culture, religions and languages are globally recognized

Academic Prize Japan
HAMASHITA Takeshi
 Historian who has focused on Asian networks of transport, migration and financial remittances, pioneering a regional historical vision

Arts & Culture Prize Pakistan
Uxi MUFTI
 Authority on the preservation of indigenous culture and founder of 'Lok Virsa', who has explored Pakistani culture through scientific studies